DOCUMENT RESUME

ED 193 632 CS 205 719

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TITLE Who Is the 1979 Ohio News Photographer of the Year? The Anatomy of a Still Photo Contest and Implications of Its Structure.
PUB DATE Aug 80
NOTE 22p.: Paper presented at the Annual Meeting of the Association of Education in Journalism (63rd, Boston, MA, August 9-13, 1980).

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Awards; Competitive Selection; *Evaluation Criteria; *Evaluation Methods; *Journalism; News Reporting; *Photography
IDENTIFIERS *Ohio; *Photojournalism

ABSTRACT

The procedures used by the Ohio News Photographers Association in selecting the 1979 Ohio "News Photographer of the Year" are described in this paper, and questions are raised about their adequacy. The paper tells how the judges analyzed the photograph portfolios on which the award was based, relates the judges' standards for evaluation, and reports judges' comments made while comparing the portfolios of the four finalists. It raises doubts about the use of the portfolio competition as the single criterion for the award and discusses an alternative system--a point system in which the award is given to the photographer whose photographs have earned the most points in the various award categories. Tables are presented to show the differences in rankings of photographers that would have resulted from use of a point system. The paper also discusses issues involved in judging color and black and white entries together versus in separate categories, and it outlines a recommended approach to the competition that would refine and combine features of portfolio and point system judging. Appendixes present the 1979 contest rules and list the winning photographers in 23 categories. (GT)

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# WHO IS THE 1979 OHIO NEWS PHOTOGRAPHER OF THE YEAR?

## The Anatomy of a Still Photo Contest and Implications of Its Structure

A paper presented to the
Photojournalism Division Paper Session
1980 AEJ Convention
Boston, Mass.

by

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## Introduction

Who is the 1979 Ohio News Photographer of the Year? What at first seems a simple question, proves to be a complex subject. Depending on the selection method, at least two, perhaps three or even more photographers may claim the honor.

Still photo contests are the primary forum for the evaluation of photojournalism. To what extent contests shape the direction of photojournalism is difficult to ascertain. That they have an effect, especially on young photographers, is beyond question.

It is common knowledge that the backgrounds, interests and biases of contest judges influence the outcome. Usually overlooked is how the contest structure and rules affect the results, especially in selecting the photographer of the year.

## Contest Structure

On Saturday, February 3, 1980, the Ohio News Photographers Association (ONPA) held its annual still contest judging at the Ohio State University Law Auditorium. The three judges -- Dan Dry, staff photographer, Louisville Courier Journal and Times; Jack Corn, photojournalist in residence, Western Kentucky University; and Tony Spina, chief photographer, Detroit Free Press -- evaluated over 1700 pictures entered in 22 categories by 108 photographers.

Although the judging continued for 12 hours, the Ohio News Photographer of the Year, the most prestigious award, was selected early in the day. According to the contest rules (see Appendix A), the winner of the portfolio competition, the first category to be judged, is the Ohio News Photographer of the Year.

A portfolio consisted of up to 10 entries with at least one news picture, a picture story and pictures from three additional categories. Fifty-three photographers competed for the honor.

Judging over 400 entries in the portfolio competition, many of them three-panel picture stories, proved to be logistically difficult. Prints were literally scattered over the 250 unoccupied seats in the 350 seat auditorium, the display stands on stage and even the floor. "The facilities were very, very bad for that part of it (portfolio judging)," stated Corn. "We had them (pictures) on the floor. That was bad management. Everytime I went to move, I had to push someone out of the way. And they (audience) were making comments about them and I just think that's uncalled for."

The auditorium was not arranged properly for such a large portfolio judging. Poor display created a disruptive atmosphere making a complex task even more so. Yet according to the judges, the facilities did not adversely influence their decision.

## Standards for Evaluation

The three judges generally agreed on standards for judging the contest. All listed craftsmanship, content and story telling ability as important.

Corn placed more emphasis on technical quality than the others. "Technical excellence covers a lot of ground: composition, lighting, lenses, and printing," said Corn. "I'm very strong on printing. I don't think a guy should put a bad print in a show. The second thing I strive for is content. A picture that says something, a picture that can stand by itself... Under content would come story telling ability, impact, stopping power and emotion. That's the stronger side of it. You assume that most of the pictures will be fairly good technically."

Dry searched for unique pictures, technical consistency and effective layouts. "I was looking for either something I hadn't seen before. Or, if it was something I had seen before, or done myself, I looked for someone who had done it differently," explained Dry. "Another standard I had was consistency of printing, especially in the portfolio and a consistency in overall excellence."

Dry continued, the prints "have to be of high technical quality, but that's certainly not it. I've seen pictures win contest that haven't been much technically but there was so much content there. Now obviously if a picture has both, then it really has a lot going for it.

"In picture stories I wanted to see them presented in a neat, clean and tidy order... If you have good pictures and a bad layout, there's a lot of 'mumbo jumbo' to keep you from getting right to the heart of the pictures. Again, if the pictures were dynamite, I would have made an exception. But when you have both, you have more points in your favor."

Tony Spina, the senior judge with 40 years experience, stressed technical quality, creativity and effort as his primary criteria. He disagreed sharply with Dry on the importance of layout.

"The photograph itself has got to be good. Its got to be a good print, its got to contain tones and the content should tell a story," explained Spina. "I look at the effort some

pro puts into a picture. That it is good reporting. The features are the hardest to get. This is where a photographer has to show his talent. This is where he sets and creates his own style. This is where I judge a photographer. There's no creativity in spot news or disasters where you point the camera and shoot.

"I don't look at presentation very much, whether someone bleeds a picture over two or three boards. The size does not impress me one bit, or the layout. I don't judge the layout, I judge the pictures."

The standards of the judges were similar in most respects. All expressed a concern that contest winners should exhibit technical excellence. However, craftsmanship seemed less of a criterion for evaluation than a prerequisite for serious consideration. The judges concurred that beyond technical excellence the primary criteria were creativity, content and story telling ability. The only major disagreement existed between Dry and Spina over the importance of layout. Whereas Dry considered presentation important, Spina ignored it. Corn never mentioned the subject, indicating perhaps that he feels neither strongly for or against.

## Photographer of the Year Judging

Through a grueling process of elimination lasting more than 90 minutes, the judges narrowed the 53 portfolios down to four finalists: Alex Burrows, Cincinnati Enquirer; Lance Wynn, Tiffin Advertiser; Dennis Gordon, Akron Beacon Journal; and Gail Fisher, Ohio University.

As the judges compared the final portfolios, most but not all of their comments were recorded.

Wynn's portfolio did not fare well in the final comparison. All nine comments were critical, five dealing with technical deficiences.

> Dry: "The printing and layout hurt the pictures. There's 'hand of God' burning and flat, flat prints."
>
> Spina: "Content is disappointing. Look at his content. Every picture should stand out."
>
> Corn: "There's tacking iron marks on the front and the pictures are not centered on the board. He ought to know how to dry mount a print."
>
> Spina: "All this burning like crazy. He needs to learn how to burn and dodge. Make it part of the image, not obvious. It has to be balanced off in all four corners. There's an uneven quality to the printing."

Corn: "The portfolio is padded. Better to have just the good ones."

Dry: "Right, weak pictures drag it down."

Corn: "There's also redundancy in picture editing on the picture story."

Less was said about Burrow's pictures than the others. His portfolio received one favorable comment and three negative.

Corn: "I think it has too many illustrations."

Dry: "Yes, I agree with what Jack said about illustrations. The phone shot especially drags it down. But I love the shot of the kids."

Spina: "There's a lack of emphasis in the news pictures."

Dry: "There is a problem with consistency and not enough news."

Gordon's portfolio received six positive and three negative comments.

Dry: "Gee, I think it is really printed well."

Corn: "Yes, I agree with Dan, it's printed very well."

Dry: "I like it when a person uses newspaper assignments. How many times do you have to go to a car or a plane wreck."

Spina: "The photographer took a lot of care."

Dry: "As newspaper stories they don't show a whole lot of time."

Spina: "Its a good portfolio, but I wonder why he used color here?"

Dry: "I agree, its color for color's sake."

Corn: "These are two excellent picture stories but then he blew it on this one (farmer in hayfield). It has weird printing and is not needed."

Dry: "The news story is fantastic (explosion)."

Fisher's portfolio received five favorable and no critical comments.

Corn: "The only weak story is the bullfight. Even it's well done but doesn't measure up to the others. I don't see any other weaknesses."

Spina: "The bullfight is weak in a sense, but it does give you a location picture and the idea is presented clearly and completely."

Dry: "Good follow through on the picture stories. It shows us (she) knows how to shoot sports."

Corn: "I vote for it for number one. Nice comments, handled well."

Dry: "I think it comes down to these two (indicating Burrow's portfolio), but this other one has too many illustrations."

Spina: "I agree. In this portfolio they're all good. Every picture stands on its own."

Gail Fisher, a graduate student at Ohio University, who only a year earlier had been teaching high school, was as startled by her selection as were many of the 100 spectators watching the open judging. Some members of the audience disagreed with the judge's ranking of the four finalists. Others questioned how a student who had interned at two newspapers could possibly be the best news photographer in Ohio. Still others expressed surprise that Bob Dickerson, Cincinnati Post photographer, and winner of the annual clip contest with the highest point total in the history of the association, wasn't even a finalist.

Fisher's portfolio consisting of six single pictures and four picture stories was excellent, remarkably so for someone so new to photojournalism. But her selection as the Ohio News Photographer of the Year raised serious doubt about the selection process. Should the portfolio competition be the single criterion for selection the Ohio News Photographer of the Year?

## Portfolio vs Point System

Portfolio judging is the most popular method for selecting photographers of the year. The National Press Photographers Association and the Southern Short Course, both prestigious national and regional competitions, use portfolio competition. The major advantage of portfolio judging is that it permits the judges to evaluate a photographer's entire body of work at once adding an essential dimension to the selection process.

Dry supports portfolio competition but believes the number of pictures needs to be higher. "The portfolio should be up to 20," said Dry. "A person can get lucky five or six times a year and put some others around it and possibly win."

Although the danger Dry describes is real, increasing the number of portfolio pictures at all, let alone by 100%, is impractical unless there are fewer photographers competiting in the portfolio competition. The judging this year required 12 hours. Since the association is committed to a one-day contest, the extra entries would accelerate an already strenuous pace, increasing pressure on the judges to maintain a fast tempo and make hasty decisions.

Spina believes portfolios are superficial. "I don't like portfolios as a category. We don't have such things as portfolios in newspapers. People should enter all categories and then the one with the most points is photographer of the year," he said. "I'd abolish the portfolio. I don't think it's good journalism."

The alternative to portfolio judging is a point system. Winners in each category receive points based on their award. The photographer of the year is the one who earns the most points. Unlike the portfolio competition, the point system takes into account the entire contest results. Rather than being judged as a portfolio, pictures stand alone in each category. The photographer of the year award is not based on one decision, but, in this case, 22 decisions. This should be more accurate, and it probably would be except for the uneven distribution of entries among categories.

It is possible under a point system for a photographer to "shoot for the contest," entering pictures in weak categories and winning. This happened several years ago when a photographer won almost all of the color categories and earned enough points to be Ohio News Photographer of the Year.

In comparison, Fisher's selection this year by portfolio judging appears to be a better alternative. But is it? The contest results would be different under a point system. Dickerson would be Ohio Photographer of the Year. He won eight awards for a total of 19 points. Fisher would finish in a three-way tie for eighth with eight points. (see Table I).

When the portfolios were judged, Fisher was first, Dickerson wasn't a finalist. Under the point system, Dickerson wins and Fisher places eighth. Only one photographer, Burrows, does well under both systems. He finishes third in points and second in portfolio. Burrows won 10 awards, more than anyone else in the contest, compared to eight for Dickerson and three for Fisher. (See Table II.)

Table I--The Top Ten Photographers in the 1970 ONPA Still Photo Contest if a Point System is used for Judging

| Rank | Photographer | Points |
|---|---|---|
| 1. | Bob Dickerson | 19 |
| 2. | Lee Ball | 18 |
| 3. | Alex Burrows | 15 |
| 4. | Larry Lambert | 14 |
| 5. | Natalie Fobes | 13 |
| 6-7. | Dan Ho | 10 |
| | Marcy Nighswander | 10 |
| 8-10. | Gail Fisher | 8 |
| | Bruce Crippen | 8 |
| | Jeff Rycus | 8 |

Scoring Method: first place in a category = four points, second place = three points, third place = two points and honorable mention = one point.

Table II--The Top Ten Photographers in the 1979 ONPA Still Photo Contest Based on the Number of Awards Received

| Rank | Photographer | Awards |
|---|---|---|
| 1. | Alex Burrows | 10 |
| 2. | Lee Ball | 8 |
| 3. | Bob Dickerson | 7 |
| 4. | Larry Lambert | 7 |
| | Natalie Fobes | 7 |
| 6-10. | Gary Anderson | 4 |
| | Dan Ho | 4 |
| | Malcolm Emmonds | 4 |
| | Bruce Crippen | 4 |
| | Michael Keating | 4 |
| | Skip Peterson | 4 |

Furthermore, he demonstrated greater versatility by placing in eight categories. Dickerson placed in six and Fisher in two. (See Table III.)

Fisher, of course, remains officially Ohio News Photographer of the Year. But her selection indicates that portfolio judging, like the point system, is suspect. The

pictures which collectively won her the highest honor did poorly in the individual categories. (Appendix B includes complete contest results.) And coversely, Dickerson's portfolio did not merit being one of the four finalists, but the same judges awarded him three firsts, one second, one third and two honorable mentions in the categories.

Corn and Dry, aware of the inconsistencies, explain how they believe it happen. "I worried about it a lot afterwards," said Corn, "because I thought the guy from Cincinnati (Dickerson) was a better photographer. It's a shame he didn't really cut his portfolio down because I think he would have won. It had about four bad pictures in it...

Table III--The Top Ten Photographers in the 1979 ONPA Still Photo Contest Based on the Number of Categories in which a Photographer Received Awards

| Rank | Photographer | Categories in which Awards were received |
|---|---|---|
| 1. | Alex Burrows | 8 |
| 2. | Natalie Fobes | 7 |
| 3. | Bob Dickerson | 6 |
| 4. | Lee Ball | 6 |
| 5. | Larry Lambert | 5 |
| 6-8. | Gary Anderson | 4 |
| | Bruce Crippen | 4 |
| | Skip Peterson | 4 |
| 8-17. | Dan Ho | 3 |
| | Gordon Morioka | 3 |
| | Lee Darwall | 3 |
| | Charles Mathews | 3 |
| | Eric Albrecht | 3 |
| | Mark Duncan | 3 |
| | Dennis Gordon | 3 |
| | Lee Merkle | 3 |
| | Malcolm Emmonds | 3 |

He had a stupid flash-on-camera picture and its not even a news photo. It came out of the 'Thirties' or something. You can't give a guy who puts that in his portfolio the photographer of the year award."

Dry voiced similar thoughts. "Bob Dickerson had some strong, strong pictures. He had some stuff that knocked me off my feet. He also had some stuff like the direct flash picture of the two women boxing. The picture wasn't really sharp. It was technically lousy. I couldn't believe that was in the same portfolio. Then I got to a couple other pictures that were really bad prints and that's when he lost it... If Dickerson had entered seven pictures he might of won."

Dry went on to analyze Fisher's portfolio. "She didn't have the highs he had. She didn't win nearly the awards he won. But she had a more consistent set of pictures... She didn't do anything really great but she did everything really well."

The Dickerson or Fisher question illustrates the fundamental difference between portfolio and point system judging: The former stresses consistency and breadth while the latter emphasizes peaks. Which is more important? Should the Ohio Photographer of the Year be selected on consistency and breadth or the number of truly outstanding pictures? When judging the portfolios this year, the judges naturally placed more importance on consistency, Fisher's strength. This plus the two strong picture stories won her the award. In a large contest, the judges are forced to rely on their initial impressions of a portfolio. There simply isn't time for them to systematically consider all relevant criteria one at a time.

A point system of judging focuses on outstanding individual pictures. Dickerson, with seven excellent photos, wins the photographer of the year award in spite of three additonal pictures which the judges considered terrible. Other considerations are that portfolio judging represents only a small part of the entire contest while a point system may lead to distorted results due to uneven entries among the categories. Because of these limitations, neither the portfolio nor the point system is a totally satisfactory method for selecting the Ohio Photographer of the Year.

## Recommendations

Perhaps a better approach is to refine each method and combine them, using the strength of one to counter the weaknesses of the other. In a combined contest, the judging logically begins with the categories.

Whether color and black & white entries should be judged in separate categories or together remains a contested issue among association members. The still contest has in the past two years tried it both ways without complete success.

Color and black & white entries were combined in the 1978 contest. At that time, proponents of this approach successfully argued that content is the primary consideration in judging pictures and technical quality can be easily equated among color and black & white. Establishing parallel categories was not only unnecessary, they argued, but potentially disasterous. Since the quality of color entiries if often less, it leads to uneven judging as relatively weak color pictures win awards while stronger black & white entries receive no recognition.

The 1978 contest confirmed the worst fears of members advocating separate categories. No color pictures won an award in a combined category. Feeling that their work had been unfairly judged, photographers shooting primarily color responded with a strong case for a dual track system. They contended that most news photographers (including judges) have a bias against color because of their extensive black & white experience. Because color differs from black & white in difficulty of shooting and subject treatment, it must be judged separately.

Due to the lack of color winners the previous year, the 1979 contest was changed to include nine color categories in addition to the 13 black & white. The 120 color pictures entered lacked the breadth and depth of the black & white. The number of entries ranged from a high of 26 pictorials to just five industrial illustrations. Although some prints were superb, many were flawed. A number, including the color personality/ portrait winner, were taken using daylight film under incandescent lighting. Others lacked important highlights or shadow detail and several dealt with trite subjects.

Despite the limited color entries, the judging progressed smoothly until the color sports category, surprisingly one of the weakest in the contest. After immediately eliminating four of the 12 entries, Dry asked, "Do we have to give awards in every category?" The contest chairman, George Smallsreed, replied, "Yes." Spina then asked, "Do we have to give three awards in every category?" Again the contest chairman answered, "Yes." Frustrated by the poor quality of the entries, Corn turned to Dry and said, "Why don't you just point at one." After much discussion, the judges reluctantly pointed at three, none of which they felt deserved recognition.

The basic weaknesses in having separate color categories had been vividly demonstrated. As the advocates of single category judging had predicted, marginal color pictures received awards.

In the contest this year, 43 color entries received awards compared to seven the previous year, an increase of 614%! The significance of the change was not lost on the photographers. One member of the audience proclaimed, next year I'm going to flood the color categories and win all those awards." Many others voiced similar ideas.

Based on contest results this year, their reasoning is sound. One out of every three color entries received an award compared to one out of every 12 black & white entries. The chances of a picture winning were four times greater in the color competition.

The discrepancy between color and black & white entries would not pose a serious problem if every photographer submitted one or two color pictures. Unfortunately this is not the case. The majority of color entries came from a few photographers. Most notably, three staff members from the Loraine Journal entered 27 color pictures and won 18 awards, including four first places.

The pluses and minuses of a single vs a dual system were debated anew at the business meeting following the 1980 convention. Both arguments have merit. The distinction between black & white and color pictures, at least in the minds of the members who shoot and enter color, is great enough to justify separate categories. The vote was overwhelmingly in favor of retaining separate color categories.

The problem in part is insuring that high standards applied to the black & white categories are not lowered for the judging of the color categories which have fewer entries. To alleviate this problem, the membership voted to change the contest rules regarding awards. Next year the judges will not be required to give all or any awards in a category if the entries do not meet their standards.

Two additional changes were also approved. The food illustration category, which had been omitted from this years contest, was reinstated. The fashion and society category was shortened to just fashion. The term society was too ambigous. Most members interpreted it to mean high society, a style of photojournalism now passe. Others felt it encompassed documentary photography.

Several more changes will be presented to the ONPA Board of Directors for consideration. The editorial, industrial and food illustration categories may be combined into one color illustration category. This recommendation is consistent with the existing color category structure. Spot/ general news are already combined in one color category as are action/ feature sports and news/feature/sports picture story. The number of entries in the color illustration categories this year supports such a move. Industrial illustration received five entries and editorial illustration 10.

With the suggested changes, there would be 14 black & white and eight color categories in the 1980 contest. If the category judging is to be included in the photographer of the year selection as proposed, some form of point judging is necessary. In the past a linear scale has been used. In each

category, the photographer winning first place received four points, second place earned three points, third place was awarded two points and honorable mentions were worth one point.

This simple point scale has a basic flaw: It does not take into account variations in the number of entries from one category to the next. (See Table IV.) All categories are treated equally when in reality they are not. Some will undoubtly receive substantially more entries than others. This is expected and normal. Whereas feature, news and sports assignments occur daily, fashion and illustration are infrequent. Photographers enter more news, feature and sports pictures because they take more of them.

Table IV--Number of Entries in Each Category of the 1979 ONPA Still Photo Contest and the corresponding Difficulty Factor

| Rank | Category | Entries | Difficulty Factor |
|---|---|---|---|
| 1. | B & W Feature | 193 | 4 |
| 2. | B & W Portrait/Personality | 169 | 4 |
| 3. | B & W Sports Action | 145 | 4 |
| 4. | B & W General News | 112 | 4 |
| 5. | B & W Sports Feature | 111 | 4 |
| 6. | B & W Feature Picture Story | 92 | 4 |
| 7. | B & W Pictorial | 55 | 3 |
| 8. | B & W Spot News under 50,000 | 52 | 3 |
| 9. | B & W Fashion & Society | 47 | 2 |
| 10. | B & W Spot News over 50,000 | 45 | 2 |
| 11. | B & W News Picture Story | 44 | 2 |
| 12. | B & W Sports Action Picture Story | 40 | 2 |
| 13. | B & W Editorial Illustration | 34 | 2 |
| 14. | Color Pictorial | 26 | 2 |
| 15. | B & W Industrial Illustration | 23 | 1 |
| 16. | Color Feature | 17 | 1 |
| 17. | Color Fashion & Society | 16 | 1 |
| 18. | Color Portrait/Personality | 16 | 1 |
| 19. | Color Sports | 12 | 1 |
| 20. | Color Picture Story | 12 | 1 |
| 21. | Color News | 7 | 1 |
| 22. | Color Industrial Illustration | 5 | 1 |

The difficulty factor is determined by the number of entries in a category: 1-25 entries = a difficulty factor of one, 26-50 entries = a difficulty factor of two, 51-75 entries = a difficulty factor of three and 76 or more entries = a difficulty factor of four.

To correct for this discrepancy it is necessary to assign an appropriate weight or difficulty factor to each category based on the number of entries. This method works well because there is a high correlation between the number of entries a category received and its relative importance. Categories traditionally having the most entries -- personality/ portrait, sports, news and feature -- carry greater weight in the judging than fashion and illustration categories which have fewer entries. As a general rule, black & white categories would carry more weight than color. The four-tier scale of difficulty used represents the fewest possible factors which provide a reasonable increment.

A photographer's score is determined by multiplying the award value times the difficulty factor of the category. Example: First place in a category with 95 entries equals 16 points, the highest score possible. Honorable mention in a category with 18 entries is worth a single point. Other awards fall between the two extremes depending on the place and difficulty factor. Table V shows a breakdown of the contest results using the weighted point system.

At the conclusion of the categories, the 10 photographers with the most points advance to the Ohio Photographer of the Year competition. Each finalist's portfolio, meaning all the pictures he or she entered in the contest, is judged not as another category but as a separate step in the selection process. The final decision is based on all relevant information: awards won, number of categories in which awards were received, points earned and the portfolio.

Table V--Results of the 1979 ONPA Still Photo Contest Category Judging if Scored with the Weighted Point System

| Rank | Photographer | Total Weighted Points |
|---|---|---|
| 1. | Bob Dickerson | 50 |
| 2. | Alex Burrows | 39 |
| 3. | Natalie Fobes | 7 |
| 4. | Marcy Nighswander | 32 |
| 5. | Michael Keating | 26 |
| 6. | Bruce Crippen | 24 |
| 7. | Ed Suba | 22 |
| 8-9. | Lee Ball | 18 |
| | Larry Lambert | 18 |
| 10. | Alan King | 15 |

A weighted score is determined by multiplying the award point value times the category difficulty factor.

The combined selection process, although complex and sophisticated, is justified by two distinct advantages: First, choosing the Ohio News Photographer of the Year based on the entire contest judging leads to a more informed decision. And second, by keeping the selection of the Ohio Photographer of the Year to last, the suspense gradually builds during the contest rather than making most of the judging anticlimatic.

## Conclusion

The contest results would have been very different under the proposed weighted point/portfolio system of judging. Bob Dickerson would have dominated the judging, earning 50 points. All of his awards were in categories with a difficulty factor of at least two and he won the black & white personality portrait category, one of the five most difficult. Second, would be Alex Burrows with 39 points.

The difficulty factor is effective in adjusting the scores of photographers. Lee Ball was second in award points with 18, but dropped to eighth place in weighted points. Ball's awards were all in categories with 25 or fewer entries. Several other photographers moved up or down in the standings, most conspicuously Fisher. She earned 15 points to tie for eleventh place. Fisher, the official Ohio Photographer of the Year, would not have been a finalist.

So who would be the 1980 Photographer of the Year instead of Fisher? Because of the inconsistency in Dickerson's portfolio, Burrows, a perennial runner-up might have won. Then again, based on Dickerson's strong showing in the category competition, the judges might have selected him. Either would be a good choice. Both are experienced photojournalists respected for their photographic talent, professionalism and reporting ability.

APPENDIX A

## 1979 ONPA Still Picture Contest Rules

The following are the official rules for the 1979 ONPA Still Picture Contest as submitted to the board by contest chairman George Smallsreed.

ELIGIBILITY

Any member in good standing, living or working for a publication published in the state of Ohio may enter. Good standing means that dues for the year 1979 have been paid.

WHAT IS ELIGIBLE

Pictures, either black and white or color, exposed by the entrant may be entered. Only photographic prints may be entered, no tear sheets, lithos or photos reproduced by printing ink methods. Photos exposed or published anytime from Jan. 1, 1979 to Dec. 31, 1979 are eligible. ALL PRINTS MUST BE IN THE HANDS OF THE PRINT COMMITTEE BY MIDNIGHT OF JAN. 15, 1980.

NUMBERS

No more than 20 prints from one member will be accepted. A picture story is counted as one entry, no matter how many photos appear. THERE IS A FIVE DOLLAR ($5) ENTRY FEE PER ENTRANT THIS YEAR. This fee will help defray costs of judging and awards. Make checks payable to ONPA, Inc.

SIZE

All entries are to be mounted on 11x14 boards. Prints may be of any size or shape. A picture story will consist of no more than 3 11x14 boards, taped together with cloth type book binding tape and may be taped either vertically or horizontally.

CATEGORIES

Prints will be judged in two(2) categories. COLOR and BLACK & WHITE. Black and White Categories are:

Spot News over 50,000
Spot News Under 50,000
General News
News Picture Story
Sports Action
Sports Feature
Feature
Feature Picture Story
Portrait/Personality
Fashion and Society
Editorial Illustration
Industrial Illustration
Pictorial

APPENDIX A - continued

Color Categories are:
News
Sports
Feature
Fashion and Society
Portrait/Personality
Editorial Illustration
Industrial Illustration
Pictorial
Picture Story (any category, open)

PORTFOLIO CATEGORY

Winner of the portfolio category will be Ohio News Photographer of the Year. Portfolios can contain up to ten (10) entries. Picture stories are counted as one entry. A portfolio must contain a news picture, a picture story and pictures from at least three other categories. Each entry in the portfolio must be labeled as a portfolio entry and also as to the category for the single entry competition.

APPENDIX B

1979 Ohio News Photographers Still Photo Contest

Ohio News Photographer of the Year--Gail Fisher from Sun Telegram.

B&W Spot News under 50,000: First Place: David A. Zapotosky, The Chronicle-Telegram. Second Place: Charles L. Mathews, Springfield News and Sun. Third Place: Bob Wilson, Jr., The Athens Messenger. Honorable Mention: Lance Wynn, The Advertiser-Tribune; Charles L. Mathews, Springfield News and Sun; Larry Lambert, Lorain Journal: Cary Anderson, The Coshocton Tribune.

B&W Sports Picture Story: Gail Fisher (POY), First Place, Second Place: Gail Fisher (POY); Third Place: Bruce Crippen, Cincinnati Post; Honorable Mention: Gordon K. Morioka, Cincinnati Enquirer; Michael E. Keating, Cincinnati Enquirer; Natalie Fobes, Cincinnati Enquirer.

B&W Fashion and Society: First Place: Edward J. Reinke, Cincinnati Enquirer; Second Place; Alex Burrows, Cincinnati Enquirer; Third Place: Larry Nighswander, The Cleveland Press; Honorable Mention: Skip Peterson, Dayton Daily News; Ron Linek, Sun Newspapers; Alex Burrows, Cincinnati Enquirer.

Color Sports: First Place: Lee Merkle, The Blade; Second Place: George Smallsreed, Jr., United States Trotting Assoc.; Third Place: Malcolm W. Emmons, Ohio State University.

B&W Sports Feature: First Place Bill Wade, Akron Beacon Journal; Second Place: Marcy Nighswander, Akron Beacon Journal; Third Place: Alex Burrows, Cincinnati Enquirer; Honorable Mention: Lee Merkle, The Blade; Michael E. Keating, Cincinnati Enquirer; Bob Dickerson, Cincinnati Post; Brian Horton, Associated Press, Cincinnati.

Feacure Picture Story: First Place: Mary Schroeder, Detroit Free Press; Second Place: Natalie Fobes, Cincinnati Enquirer; Third Place: Eric Albrecht, Times Reporter; Honorable Mention: Joseph W. Darwal, Sun Newspapers; Natalie Fobes, Cincinnati Enquirer; Alex Burrows, Cincinnati Enquirer; Bruce Crippen, Cincinnati Post.

Color Pictorial: First Place: Marcy Nighswander, Akron Beacon Journal; Larry Lambert, Lorain Journal, Second Place; Third Place: Ed Syguda, United States Trotting Association; Honorable Mention: Larry Lambert, Lorain Journal; Lee Ball, The Journal: Paul Poplis, Commercial Photographer.

Color Editorial Illustration: First Place: Paul Poplis, Commercial Photographer; Second Place: Jeffrey A. Rycus, Columbus Monthly Magazine; Third Place: Ron Linek, Sun Newspapers.

Color Feature: First Place: Daniel Ho, The Journal; Lee Ball, The Journal; Second Place; Third Place: Malcolm W. Emmons, Ohio State University; Honorable Mention: Malcolm W. Emmons, Ohio State University; Daniel Ho, The Journal.

Black and White Feature: Ed Suba, Jr., Painesville Telegraph; First Place: Second Place: Marcy Nighswander, Akron Beacon Journal; Third Place: Craig Holman, Medina County Gazette; Honorable Mention: Natalie Fobes, Cincinnati Enquirer; Ed Suba, Jr., Painesville Telegraph; Eric Albrecht, Times Reporter, New Philadelphia; Bob Lauriha, New Philadelphia Times Reporter; Larry Lambert, Lorain Journal.

Sports Action: Black & White: First: Michael E. Keating, Cincinnati Enquirer; Second Place: Bob Lauriha, New Philadelphia Times Reporter. Third: Pierina Morelli, Niles Daily Times. Honorable Mention: David I. Anderson; Cleveland Plain Dealer, Dennis Gordon, Akron Beacon Journal: John Kaplan, Ohio University, Bill Wade, Akron Beacon Journal; Paul D. Tepley, Cleveland Press, Mark Duncan, Dayton Daily News, Alex Burrows, Cincinnati Enquirer.

Industrial Illustration: Black and White: First: Don Flory, Toledo Blade. Second: Eric Albrecht, New Philadelphia Times Reporter. Third: Joseph W. Darwal, Sun Newspapers. Honorable Mention: Alex Burrows, Cincinnati Enquirer; Lee Merkle, Toledo Blade.

Portrait and Personality, Color: First: Pat Tehan, Kettering Oakwood Times. Second: Lee Ball, Lorain Journal; Third: Alex Burrows, Cincinnati Enquirer. Honorable Mention: Lee Ball, Lorain Journal.

Portrait and Personality, Black and White: First: Bob Dickerson, Cincinnati Post; Second: Skip Peterson, Dayton Daily News. Third: Natalie Fobes, Cincinnati Enquirer. Honorable Mention: Gary Anderson, Coshocton Tribune, Craig Holman, Medina County Gazette, Diana McNees, Cleveland Plain Dealer, Tom Ondrey, Kettering Oakwood Times, Alex Burrows, Cincinnati Enquirer.

Editorial Illustration, Black and White: First: Dennis Gordon, Akron Beacon Journal. Second: Jeffrey A. Rycus, Columbus Monthly Magazine. Third: Jeffrey A. Rycus, Columbus Monthly Magazine. Honorable Mention: Alex Burrows, Cincinnati Enquirer, Edward J. Reinke, Cincinnati Enquirer.

Appendix B

Spot News Over 50,000, Black and White: First: Bruce Crippen, Cincinnati Post. Second: Bill Shephard, Dayton Daily News. Third: Dick Swaim, Cincinnati Enquirer. Honorable Mention: Brian Horton, Associated Press. Mark Duncan, Dayton Daily News; Dennis Gordon, Akron Beacon Journal. Skip Peterson, Dayton Daily News. Gordon K. Morioka, Cincinnati Enquirer. Mark Duncan, Dayton Daily News.

News, Color: First: Gordon K. Morioka, Cincinnati Enquirer. Second: Joseph W. Darwal, Sun Newspapers. Third: Alex Burrows, Cincinnati Enquirer. Honorable Mention: Daniel Ho, Lorain Journal.

Fashion and Society, Color: First: Larry Lambert, Lorain Journal. Second: Lee Ball, Lorain Journal. Third: Ott Gangle, Akron Beacon Journal. Honorable Mention: Gail Fisher (POY). Ott Gangle, Akron Beacon Journal. Durell Hall Jr., Akron Beacon Journal. John G. Kenney, Elyria Chronicle Telegram.

Industrial Illustration, Color: First: Daniel Ho. Lorain Journal. Second: Larry Lambert, Lorain Journal. Third. Malcolm W. Emmons, Ohio State University. Honorable Mention: Lee Ball, Lorain Journal. Luke Black, Toledo Blade.

Picture Story, Color: First: Lee Ball, Lorain Journal. Third: Lee Ball, Lorain Journal. Second: Natalie Fobes, Cincinnati Enquirer, Honorable Mention: Ott Galgle, Akron Beacon Journal. Larry Lambert, Lorain Journal. Larry Lambert, Lorain Journal.

General News, Black and White: First: Bob Dickerson, Cincinnati Post. Second: Bob Dickerson, Cincinnati Post. Third: Natalie Fobes, Cincinnati Enquirer. Honorable Mention: Durell Hall Jr., Akron Beacon Journal. John Froschauer, Springfield News and Sun. Lew Stamp, Akron Beacon Journal, Mimi Fuller, Cincinnati Post. Skip Peterson, Dayton Daily News.

News Story, Black and White: First: Bob Dickerson, Cincinnati Post. Second: Lance Wynn, Tiffin Advertiser-Tribune. Third: Bill Shepherd, Dayton Daily News. Honorable Mention: Ed Suba, Jr., Painesville Telegraph. David I. Anderson, Cleveland Plain Dealer. Bob Dickerson, Cincinnati Post. Steve Ilko, Warren Tribune Chronicle.

Pictorial, Black and White: First: Alan King, Mansfield News Journal. Second: Ron Kuner, Akron Beacon Journal. Third: Bob Dickerson, Cincinnati Post. Honorable Mention: Jeff Sprang, Mansfield News Journal. Bruce Crippen, Cincinnati Post. Charles L. Mathews, Springfield News and Sun. Steve Stokes, Galion Inquirer, Michele Keating, Cincinnati Enquirer.